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P53c
1897

THE WILSTACH COLLECTION

PHILADELPHIA.

SUPPLEMENT.

MEMORIAL HALL

FAIRMOUNT PARK.

THE UNIVERSITY
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CATALOGUE

OF THE

W. P. WILSTACH COLLECTION.

MEMORIAL HALL,

FAIRMOUNT PARK, PHILADELPHIA.

EDITED BY

CAROL H. BECK.

SUPPLEMENT.

PUBLISHED BY THE

COMMISSIONERS OF FAIRMOUNT PARK,

1897.

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Commissioners of Fairmount Park,
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OF
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···1897···

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PREFACE.

This supplementary catalogue comprises a list of the pictures purchased with the W. P. Wilstach Fund by the Commissioners of Fairmount Park. The prominence of the artists and the merit of the selections seem to warrant for each a special notice, especially as they are the first new acquisitions of this great public trust. A notable beginning has thus been made, which amply justifies the prediction in the original catalogue, that this collection "will become in the future one of the representative galleries of America."

The original catalogue contained as its frontispiece a picture of the present home of the Wilstach collection, Memorial Hall. This building is, however, reserved more especially for the exhibition of works of industrial art, and it was accordingly only a question of time when the Wilstach collection would require a special and more suitable home for its pictures. The liberal spirit and broad minded enterprise of Philadelphia have already planned a future home for this collection, and for others which may hereafter be given to the city of Philadelphia by public spirited citizens. It is gratifying to note that the manner in which the design was selected, and the means proposed towards its beginning, have received general acquiescence and public approval.

At the instance of the Fairmount Park Commission the Councils of the City of Philadelphia appropriated, in the

year 1894, the sum of $15,000, to pay the expenses of a competition, which should be open to the architects of the world, for an appropriate design for an art gallery, in which the Wilstach and other collections could be permanently placed. The Park Commission issued a circular, in which four prizes, of $6000, $3000, $2000, and $1000, respectively, were offered for the four most meritorious designs; and as a result of this exceptionally munificent offer, designs were sent in by architects from different parts of the world. It can be readily understood that, apart from the liberality of the prizes, the incomparable site proposed for the gallery, and the nobility of the object to which the proposed building is to be dedicated, attracted the best efforts and ripest genius of many American and European architects. The result was such an *embarras des richesses* that the chief difficulty became one of selection. For this purpose a committee of experts was appointed to report to the Park Commission the eight most acceptable plans in the order of merit. The experts could not have been better selected. They were Daniel H. Burnham, of Chicago, so favorably known in connection with that magnificent triumph of American art, the Chicago Exposition; Stanford White, of New York, who could speak on matters of architecture *ex cathedra;* William R. Ware, of Columbia College; Joseph M. Wilson, a distinguished engineer of this city, and John G. Johnson, Esq., of the Philadelphia bar. On December 3, 1895, this Committee of Experts made its report, and the Fairmount Park Commission on the same day adopted its conclusions. The first prize was awarded to James Eite and Henry Bacon, of New York, the second to Lord, Hewlett and Hull, of the same city; the third to Marcel Perouse, of Paris, and the fourth to Howard and Caldwell, of New York. Both Committee and Commission were unanimous in this award,

and the design can hardly fail to win general commendation. The several experts were enthusiastic as to the character of the work submitted in competition, and especially as to the design which received the first prize. Their report states, that in determining their selection regard was had to the conditions required "for an extensive art museum, namely, continuous galleries in both stories, surrounding large top-lighted courts. . . . . Its exterior and interior treatments are the finest, and most satisfactory, and we recommend its adoption by the Commission as the one which best fulfills the requirements of the problem both from a practical and architectural standpoint; and we believe from the careful study of detail shown by these drawings that the Commission can entrust the building of the museum to its author or authors with confidence. That its faults can easily be corrected, and that the completed building will justify its selection. We recommend the use of white marble for the exterior of the Art Museum." Mr. White pronounced the design "almost perfect," and Prof. Ware said that its few defects could be easily remedied. Mr. Burnham thus described the design: "It is classic in design, in size 612 x 275 feet. It will be a very dignified, rich building, severe in detail, admirable in scholarship, and satisfactory to the whole country." The dome will be 56 feet high, and the gallery, as planned, will contain 170,000 square feet of space.

It is equally gratifying to note that there is already a fund in hand for the beginning of this most important work, and it is a happy coincidence that this fund is the unconscious benefaction to this proposed gallery of the most distinguished man who ever lived in Philadelphia. Benjamin Franklin gave, by the codicil to his will, dated April 23, 1790, "the

sum of £1000 to the corporation of the City of Philadelphia to invest for one hundred years," and, at the expiration of a century, to "lay out at their discretion £100,000 in public works, which may be judged of most general utility to the inhabitants, such as fortifications, bridges, aqueducts, *public buildings*, baths, pavements, *or whatever may make a living in town more convenient to its people and render it more agreeable to strangers resorting thither for health and temporary residence.*" The remaining £31,000 was, in such event, to be reinvested for another hundred years, and so following. The far-seeing old Doctor, after predicting that the construction of buildings and streets in the city would ultimately "prevent its (the rain) soaking into the earth and renewing and purifying the springs, whence the waters of the wells must gradually grow worse and in time be unfit for use," said . . . . "I recommend at the end of the first hundred years, if not done before, the corporation of the city employ a part of the £100,000 in bringing by pipes the waters of the Wissahickon Creek into the town." This recommendation shows how inadequate was the foresight of even so widely versatile and profoundly learned a thinker as Dr. Franklin. The city of Franklin has long since outgrown the waters of the Wissahickon as a source of supply, and at the expiration of one hundred years the city, through its Board of Trusts, was obliged to consider other objects to which to divert the stream of Franklin's bounty. Considering the perennial significance of art and the pleasure and instruction that it affords in any cultured community, what could make "living in the town more convenient to its people and render it more agreeable to strangers" than an art gallery, in which the masterpieces of the brush and of the chisel, which command world-wide recognition, could be studied? The old philosopher felt constrained in the

conclusion of his codicil to indicate the fear that perhaps he had "too much flattered myself with a vain fancy that these dispositions, if carried into execution, will be continued without interruption and have the effects proposed. I hope, however, that if the inhabitants of the two cities should not see fit to undertake the commission, that they will at least accept the offer of these donations as a mark of my good will, a token of my gratitude and a testimony of my earnest desire to be useful to them after my departure."

His pathetic desire "to be useful to them after my departure" would seem to shame many of the living who contribute so little to the advancement of the city. The Doctor's dream will be realized, and from his gift a stream of richest benefaction will "flow on forever." If the proposed gallery shall be commenced with Franklin's money he will surely have "builded better than he knew." And to this end the Board of City Trusts has conditionally appropriated a portion of the fund, which has accumulated during the century, to the Fairmount Park Commission for the purpose of constructing this art gallery. It is probable that no object could have been selected more in keeping with the broad, liberal mind and cultured philanthropy of Benjamin Franklin than the present. It is certainly a happy augury that the initial fund for the construction of this great temple of art should come from the same presiding genius who fathered the University of Pennsylvania, who helped to found the American Philosophical Society, the Philadelphia Library and the Pennsylvania Hospital, and who in his many-sided genius as statesman, scientist, author, philanthropist, diplomat and philosopher left such an enduring impress not only on the great city of his choice, but also on his country and the world at large.

Carol H. Beck.

January, 1896.

Supplement to Catalogue.

The W. P. Wilstach Collection.

ALEXANDER (John W.) **New York.**

Contemporary.
Sociétaire de la Société Nationale des Beaux Arts.

This portrait of the celebrated Swedish artist, M. Thaulow, is strong in characterization. Expressed with frankness and force, the treatment is thoroughly individual, fluent and direct. Mr. Alexander is one of the most distinguished of contemporary American painters.

174. Portrait of M. Thaulow.

35x47.

BASTIEN-LEPAGE (Jules) **Paris.**

Born at Damvillers, 1848. Died at Paris, 1884.
Pupil of Cabanel.
Medals, 1874-75-78.
Legion of Honor, 1879.

An artistic career of but twelve years, yet great in achievement. The truth, force and sincerity of his art have won world-wide recognition and admiration. Among his brother artists he is especially valued. The distinguished painter, Dagnan-Bouveret, writes: "He is always present with me, and whenever I paint a new picture, I ask myself if it would have satisfied him." Jules Breton says: "Bastien-Lepage will leave a lasting fame. This young artist, cut down in the flush of his promise, was a true investigator. How conscientious was his work! He made his debut with a masterpiece, the 'Portrait of my Grandfather.' Touching familiarity, simple and accurate drawing, admirable truth of tone, strong and fine harmony, just relation of the figure to the background—all are there. But why did he in his pictures attach equal importance to all the details, even the insignificant ones, without sufficiently considering their relative values? But if what we call the envelope is wanting, how many true

touches are there! And how can we sufficiently admire the marvellous little panel in which he has immortalized his brother Emile! In Bastien-Lepage, France has lost her Holbein!"

175. In the Fields.

40 x 30. Dated 1880.

BONINGTON (Richard Parkes) — England.

Born at Arnold, near Nottingham, 1801. Died at London, 1828.
Pupil of École des Beaux Arts and Baron Gros.
Gold Medal, 1824.

Bonington was of English parentage but essentially French training. During his short life he created a profound impression on the art of both countries, by the breadth, frankness and freedom with which he observed, and rendered nature. In 1822 he visited Venice and studied with great success the warm coloring of the Venetians. On his return to England he received many commissions. A sunstroke, incurred while sketching, developed brain fever, from which he never recovered. At the age of twenty-seven his promising career was cut short by death.

176. Landscape in Normandy.

10 x 12.

BOTH (Jan) — Utrecht.

Born, Utrecht, 1610. Died, 1662.
Pupil of his father.

This celebrated Dutch painter and his brother, Andreas, went to Italy in their early youth, and there acquired wide reputation and large fortunes. Jan adopted the manner of Claude Lorrain, his brother that of Bamboccio. These brothers were greatly attached to each other from their infancy, and in later years worked together on one canvas with such perfect harmony that it is difficult to distinguish any difference of thought in the figures and animals, painted by Andreas, and the landscape painted by Jan. Bryan tells us that "the sympathy of their affections had blended itself with the exertion of their talent; and in their works everything was warm, tender and harmonious. The landscapes of Both exhibit the most beautiful scenery; his colors are glowing, yet delicate, and they

have a sparkling effect of sunshine, which has scarcely been equalled." They continued working together in Italy until separated by death. There seems to be some uncertainty as to which died first, but it is now generally accepted that it was Andreas, who was drowned in one of the canals at Venice in 1645, and that Jan, surviving his brother but a few years, died in Utrecht, where he had settled after his brother's death.

177. Landscape and Horseman.

BRONZINO (Agnolo) **Italy.**

Born at Monticelli, near Florence, 1502 or 1503. Died at Florence, 1572.
Pupil of Raffaelino del Garbo and Jacopo da Pontormo.
Florentine School.

An ardent admirer of Michael Angelo, Bronzino had much of the same dignity and breadth of view. Although he painted in both fresco and oil, yet he attained his highest development in the field of portraiture. He painted many of the distinguished personages of his time, among whom were members of the Medici family, Dante, Boccaccio and Petrarch. This addition to the Wilstach collection is strong in personality and harmonious in color. It is a fine example of the large comprehension of nature, characteristic of this great painter.

178. Princess of the House of Sciarra.

34x39½.

BULAND (Jean Eugène) **Paris.**

Born in Paris. Contemporary.
Pupil of Cabanel and Yvon.
Medal, 1885.

"The Audience Day" was one of the pictures of interest at the Paris Salon of 1895. The subject is rendered in a style which is clear and firm, and the various characters are interpreted with individual truth of expression and accuracy of drawing.

179. The Audience Day.

47 x 37⅜. Dated 1895.

CANALETTO (Antonio Canale), IL. — Venice.

Born Venice, 1697. Died Venice, 1768.
Pupil of his father, Bernardo Canale.

During his early manhood Canaletto acquired dexterity of handling and knowledge of decorative arrangement, while following the occupation of his father—a painter of theatrical scenery. In 1719, however, he visited Rome, where, while painting her ancient ruins, he was enabled to study more deeply and truly the problems of color, effects of light and shade, and perspective. On his return to Venice, with added sympathy as well as accurate observation, he devoted himself to reproductions of the bridges, buildings, public places and canals of his native city, in their effective and picturesque surroundings. Charles Blanc says that Canaletto is "unexcelled in painting architecture, in aerial perspective and in rendering slightly ruffled water. His drawing is always precise and accurate, and his coloring is wonderfully beautiful."

180. A Bridge Scene.

50 x 34⅜.

CHASE (William Merritt) — New York.

Pupil of Piloty.
Born, Indiana, 1849.
Member of the National Academy.
Member of the Society of American Artists.

Probably the most distinctive personality among our resident American artists. In our contemporary art no one has more vividly realized "to-day" for us or placed his impressions more truthfully, yet artistically, on canvas. Of great versatility, he has employed almost every medium to present by portraiture, genre, still-life and landscape, the realities about him. His work is distinguished by vitality, flexibility of execution, and a mind and instinct both artistic and cosmopolitan.

181. Still-Life.

CONSTABLE (John) **England.**

Born at East Bergholt, Suffolk, 1776. Died, London, 1837.
Pupil of the Royal Academy, Joseph Farrington and R. R. Reinagle.
Associate of the Royal Academy, 1819.
Royal Academician, 1829.

"Tone is the most seductive and inviting quality a picture can possess," said the greatest English landscape painter, Constable. In the scenes of English rural life, which he immortalized, this quality has been manifested to an eminent degree. During early life he was employed in a wind-mill, and, in consequence of the close observation of the variations of nature, developed the wonderful knowledge of cloud effects, for which he is distinguished. The influence of Constable on English and French art was of marked significance. It was the study of the works of Constable, Bonington, and the old Dutch landscape painters, that developed the famous Fontainebleau-Barbizon school.

182. Old Brighton Pier.

38½ x 23¾.

COTTET (Charles) **Paris.**

Born at Puy, Haute-Loire.
Contemporary.
Sociétaire de la Société Nationale des Beaux Arts.

This study of the night illumined by an unseen moon is the outcome of patient contemplation of "living" nature. In the soft, intangible shadow of the night the reality of the men is well developed. The silvery light of the moon, shining on the houses and water, is rendered with great fidelity to nature.

183. Marine View.

31¼ x 21½.

COURBET (Gustave) **Paris.**

Born at Ornans, 1819. Died at La-Tour-de-Peilz, Switzerland, 1878.
Pupil of David d'Angers.
Medals, 1849-57-61.
He refused the Cross of the Legion of Honor, after accepting that of the Order of St. Michael from the King of Bavaria.

Originally destined for the law, Courbet was sent to Paris in 1839 to attend the law school. Art and its problems, however, so ab-

sorbed his attention that the study of law was given up, and in 1844 he exhibited his first picture, which showed the marked originality and bold personality of the artist. Of a dogmatic and aggressive disposition, he was soon engaged in a bitter warfare against all conventionality, scorning alike the then accepted schools of Classicism and Romanticism, and claiming that Nature, studied from the standpoint of observation and discernment rather than that of intellectuality or sentiment, should be the only foundation of Art. From this standpoint the great school of Realism sprang into life. Courbet became a leader in the Commune of 1871, and was tried at Versailles and sentenced to six months' imprisonment and a fine for complicity in the destruction of the Column Vendome. In 1872 the jury of admission at the Salon, headed by Meissonier, decided that Courbet should not be represented there, which occasioned much violent discussion by press and public. Although personally much disliked by his countrymen, high tribute has been paid to his work and influence in art. Jules Breton speaks of "his power being truly Shakespearian." Of the "Interment at Ornans," Bastien-Lepage says: "There you have absolute truth, the truth of grief, a truth which we all of us feel. The emotion which such a sight arouses is enough to make one abjure academic art forever. There is nothing really lasting, nothing that will endure, but the sincere expression of the actual conditions of life."

184. View in Ornans.

CREVELLI (Carlo) — Italy.

Born at Venice, about 1430 or 1440. Died after 1493.
Pupil of Antonio and Bartolommeo da Murano.
Knighted by Prince Ferdinand, of Capua, 1490.
Venetian School.

From the earliest days the distinctive characteristics of Venetian art have been beautiful color and decorative effect. The color impulse, born of the beauty of sea and sky, received an added inspiration from the intercourse of Venice with the Byzantine and the old Mohammedan East. The Venetian merchants imported materials that were the result of a thousand years of study. Crevelli was a man of marked individuality, profound thoughtfulness

and undeviating seriousness of purpose. His figures, if somewhat stereotyped and mannered, lend themselves to a decoration so superb in tone and color as to be the marvel of succeeding generations.

185. The Adoration.

Centre Panel, 29¾ x 55. Side Panels, each, 15 x 49⅜.

DELACROIX (Eugéne) — Paris.

Born at Charenton, 1799. Died in Paris, 1863.
Pupil of P. Guérin.
Medals, 1824-48.
Grand Medal of Honor, 1855.
Legion of Honor, 1831.
Officer Legion of Honor, 1846.
Commander Legion of Honor, 1855.
Member of the Institute of France, 1857.

The great movement of Romanticism in letters and art that swept over England, Germany and France in the early part of this century, brought to the front such champions as Byron, Victor Hugo, and the intrepid leader, Delacroix. Discontented with the exaggerations of a false Classicism and the superficial elegance of academic formulæ, insisted upon during the reign of the classic school, Delacroix gave us pictures of spontaneous and intense sentiment, of dramatic power and imagination, of passionate desire to express the inexpressible by combination of color, atmosphere and action. "The atmosphere, tragic, and at times sublime, that surrounds them, is a pure creation of the master," writes Jules Breton. "So, too, is his design, wonderful for its wild beauties, as well as for its fascinating blemishes." Delacroix executed many public commissions and died full of honors, and time but adds to his accumulating fame. Theophile Gautier, says of, "L'Amende Honorable," (the present valuable acquisition to the Wilstach collection:) "The scene passes in the great convent reception room of the monastery. The shade envelopes the high arched vaulting. The wall in the depth is pierced with long windows, with triple mullions. On the walls of the room, vague paintings, frescoes or tableaux, outline themselves in a half tint, obscure phantoms of coloration, with a frightened spectral life, but without emerging from the gloom. On the left of the tableaux is a dias, under the throne of which sits a mitred figure, an abbe or archbishop in sacerdotal habit,

surrounded by some acolytes, one of whom carries a delmatique of rose-purple—a light luminous which brings out the sombreness of the general tone. Before the abbé they drag, holding him under his arms, the condemned to make 'amende honorable.' His limbs appear broken by a recent torture, and on his pale forehead we read the terrors of the prison. In painting, this astounding work has an equal only in the banquet hall in the 'Massacre de L'Eveque de Liege,' and in poetry, only that of the gallery of armor in Everadnus."

186. L'Amende Honorable.

62½ x 50. Dated 1831.

GAINSBOROUGH (Thomas) — England.

Born at Sudbury, Suffolk, 1727. Died at London, 1788.
Pupil of Gravelot and Francis Hayman.
Settled at Bath, 1760.
Removed to London, 1774.
Member of the Society of Artists, 1766.
One of the foundation members of the Royal Academy, 1768.

Handsome, enthusiastic, impulsive, warm-hearted, and, if somewhat capricious and easily irritated, generous to a fault, Gainsborough as a man was the artistic temperament personified. Devoted to art in every form, actors and musicians were his chosen associates. In landscape and portraiture, Gainsborough from the first has occupied one of the highest places in the English school of painting. The French critic, M. Chesneau, calls him "the father, the originator of modern landscape," and his distinguished rival, Sir Joshua Reynolds, declares: "Whether he most excelled in portraits, landscape, or fancy pictures it is difficult to determine." The favorite painter of the king, Gainsborough has left us vivid portraits of the royal family and the eminent men and women of his day. Of his finest portraits of women, Walter Armstrong writes: "They are simply gems born of the fire struck out at the contact of a rare artistic spirit with the beauty of the world." "Deep-thoughted, solemn Gainsborough," writes Ruskin, "pure in his English feeling, profound in his seriousness, graceful in his gayety. A great name his, whether of the English or any other school—the greatest colorist since Rubens. . . . . His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam. . . . . In a word, Gainsborough is an immortal painter."

187. Landscape.

GOYEN (Jan Van) **Holland.**

Born at Leyden, 1596. Died at The Hague, 1656.
Pupil of Esoias van de Velde.

One of the earliest of the seventeenth century landscapists, Van Goyen was one of the first to discover that landscape in itself was a motive adaptable to pictorial treatment. Prior to this the figure alone was considered a picture motive, landscape was to be used simply as an accessory or a background. Van Goyen studied atmospheric effects with the most happy results, giving a refined analysis in quiet silvery color, of light skies with drifting clouds. The Dutch harbors, with their characteristic ships, buildings and wind-mills, constituted a favorite subject and one for which he is justly famous.

188. **View of Dort.**

57 x 37.

HARRISON (Thomas Alexander) **Paris.**

Born, Philadelphia, January 17, 1853.
Pupil of San Francisco Art School, Penna. Academy of Fine Arts, and École des Beaux Arts under Gérôme.
Gold Medal, San Francisco, 1878.
Honorable Mention, 1885.
Awarded $2,500 prize at one of the First Prize Fund Exhibitions, New York, 1885.
Temple Silver Medal, P. A. F. A., 1887.
Gold Medal, Exposition Universelle, 1889.
Medal, Munich, 1890.
Sociétaire de la Société Nationale des Beaux Arts.
Gold Medal of Honor, P. A. F. A., 1893.
Chevalier de la Legion d'Honneur, Officier d'Instruction Publique.

Night in its ensemble is here portrayed with such admirable simplicity of method that it seems to exist, a materialized vision of the artist. The delicate gradations of the transparent, vibrant air and water, with their secret depth and mysterious expanse, are called into consciousness with subtle skill. The atmosphere is suffused with the delicate and vaporous brightness of a summer moon, forming a picturesque and artistic unity, which is impressive in its definite completeness. Mr. Harrison is one of a group of men who, by breadth of accomplishment, have brought America into prominence before the world of art, and it is in the interpretation of the sea that he finds his most forcible technical expression.

189. **The Mystery of the Night.**

38½ x 38½.

HONDECOETER (Melchior d') **Holland.**

Born at Utrecht, 1636. Died Amsterdam, 1695.
Pupil of Gysbert d' Hondecoeter and Jan Baptista Wienix.

Hondecoeter stands unrivalled in the painting of game, poultry and birds of beautiful plumage. He has portrayed with great spirit and accuracy not only their appearance, but also their varied habits, motions and characteristics. In rich color, and with a masterful brush, he suggests an all pervading life, unique in its expression of joy, hate, fear or love. Bürger says that Hondecoeter displays "the maternity of the hen with as much tenderness and feeling as Raphael, the maternity of Madonnas."

190. The Poultry Yard.

109 x 83½.

HUMPHREYS JOHNSTON (John) **Paris.**

Born, New York.
Contemporary.
Associé de la Société Nationale des Beaux Arts.

The personality of the Spanish Gypsy here exhibited, is expressed with a harmony of color and breadth of handling only possible to an expert and sympathetic brush. "America can well be proud of this painter," writes the well known French journalist and critic, M. Rochefort.

191. El Mamador.

25 x 23.

INNESS (George) **New York.**

Born, New York, 1823. Died, 1894.
Associate National Academy of Design, 1853.
National Academician, 1868.

To this thoughtful and analytical student has been unanimously conceded the first place in American landscape art. His fame, which is international, has been won by a life spent in the profound study of each step and problem of his art, wrought out with an unfailing vitality and energy, a positiveness of action and certainty of result, which, in its continuity is unique. His style has undergone many changes, but the marked personality of his work has always a fascinating interest. There is an underlying breadth of purpose, an

appeal to the imagination, a power in the solid mass and bulk of nature as he saw and expressed it, and in his later work especially, a mastery of atmospheric effects, of the problems of light, air and color.

192. Short Cut, Watchung Station, N. J.

LHERMITTE (Léon) **Paris.**

Born at Mont-Saint-Père, 1844.
Pupil of Lecoq de Boisbaudran and École des Beaux Arts.
Medals, 1874-80.
Legion of Honor, 1881.
Grand Prix, 1889, E. U.
Officer of the Legion of Honor, 1894.
Hors Concours.
Sociétaire de la Société Nationale des Beaux Arts.

Son of a village Schoolmaster, grandson of one of the expert vine-dressers of the vicinity, the boy Lhermitte was far better pleased to be with his sturdy grandfather in the fields, learning of nature, than in the schoolroom droning over his books. Very early he began to make little drawings of his keen impressions and a generous country gentleman, who recognized the talent he displayed, sent him to Paris to be educated as an artist. With the most realistic truthfulness Lhermitte has perpetuated his special affection for the rural life and rustic subjects of his youth, showing keen powers of observation, strong draughtmanship and modelling, a fine discrimination between detail and over-elaboration and a complete knowledge of grouping and composition. It has been said that upon his shoulders has fallen the mantle of Millet.

193 The Harvesters at Rest.

38½ x 29. Dated 1894.

LOBRE (M.) **Paris.**

Contemporary.
Sociétaire de la Société Nationale des Beaux Arts.

The interior here represented is rendered with a realism which, though modest and delicate, is full of distinction. Both skillful and subtle, the tone is just and fine throughout.

194. Salon Carré in the Louvre.

23⅝ x 34¾.

MORONI (Giovanni Battista) — Italy.

Born, Bondo, Province of Bergamo, 1520 or 1525. Died, Bressia, 1578.
Pupil of Moretto.
Venetian School.

But little knowledge of this master has reached us through the lapse of centuries, although he was accounted a brilliant painter even during his lifetime. Titian pronounced the portraits of Moroni to be "living," and so greatly admired his work that when the magnates of the province of Bergamo, in which Moroni lived, desired to have a portrait painted by the great Venetian, he advised them to apply to their fellow-citizen, Moroni. In the celebrated galleries of London, Dresden, Berlin, Milan, Florence, Madrid, St. Petersburg and Vienna, these portraits are now highly prized and much admired for their truthful, animated individuality and admirable color as well as for their modern spirit and treatment. A painter also of religious subjects, Moroni, at the time of his death, was at work on a large picture of the Last Judgment.

195. Portrait.

39⅞ x 48⅞.

NEER (Aart Van Der) — Amsterdam.

Born, Amsterdam, 1613 or 1619. Died, 1683 or 1684.

"It is not known by whom he was instructed, but he distinguished himself in a peculiar but interesting style. He excelled in painting views in Holland by moonlight, representing groups of cottages or fishermen's huts on the banks of a river or canal with boats and figures. The moon, risen in clouded majesty or from her lustrous heights, sheds her silvery beams on every object, and their light, reflected by the respondent glittering of the water, produces the most fascinating and picturesque effect. Van Der Neer was a perfect master of the chiaroscuro. He occasionally painted pictures of sunset and in the glowing richness and harmony of his colouring he sometimes approaches the excellence of Rubens and Rembrandt."—*Bryan's Dictionary of Painters and Engravers.*

196. Moonrise.

38½ x 38½.

RAEBURN (Sir Henry) **Edinburgh.**

Born, Stockbridge, 1756. Died, Scotland, 1823.
President of the Society of Artists in Scotland, 1812.
Associate of the Royal Academy, 1813.
Royal Academician, 1815.
Knighted by George IV., 1822.
Appointed His Majesty's Limner for Scotland, 1823.

Apprenticed to a goldsmith, Raeburn's first steps in art were minute drawings on ivory. Finished portraits in miniature soon followed, of which his worthy master assisted him to dispose with such success, that the young workman was enabled to purchase the remainder of his apprenticeship and to become professedly a painter of miniatures and later of portraits in oil. In 1778 Raeburn went to Italy and after his return settled in Edinburgh in 1780. Bryan is authority that "for years, application, improvement, and success went hand in hand; and he might reckon the greater part of the distinguished men of Scotland of his time among his sitters and friends." The portrait here exhibited is strong in characterization, impressive in its coloring, life-like and vigorous in design, and is executed in a decisive and dashing style. It is a most convincing evidence of the power of Raeburn as an artist.

197. Portrait of Colonel MacDonald of St. Martin's.

76 x 59½.

RAFFAËLLI (J. F.) **Paris.**

Born at Paris, 1845.
Pupil of J. L. Gérôme.
Honorable Mention, 1885.
Legion of Honor, 1889.
Medal, 1889, E. U.
Hors Concours.
Sociétaire de la Société Nationale des Beaux Arts.

The chief characteristic of Raffaëlli's painting is the undeniable probability of its representation—the conviction of reality we experience when seeing it. With originality, keen observation and a fine sense of humor, he has seen nature alive, and with a rapid and facile brush has so painted it. Strength and character are evident everywhere. The street scenes of this "painter of the Boulevards"

are more instinct with vitality, movement, the ever changing effects of restless city life, than is possible with work of more studied conventionality and academic accuracy. "Repose," the picture here exhibited, won for the artist a gold medal when exhibited at the Paris Exposition, 1889.

198. Repose.

72½ x 57½.

ROUSSEAU (Théodore) — Paris.

Born at Paris, 1812. Died, Barbizon, near Fontainebleau, 1867.
Pupil of Rèmond and Léthière.
Medals, 1834-49-55.
Legion of Honor, 1852.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878.

"This first apostle of truth in landscape," as Edmond About calls Rousseau, was one of the most profound thinkers of this century in the art of landscape painting. Foremost in the celebrated Fontainebleau-Barbizon school, he may be said to have founded the modern realistic method of portraying nature. He was devoted to the analysis of nature and aimed to give pictorial expression to the beauty contained in the inherent truths of color, light and atmosphere. Exceptionally vigorous in technique and of fine imaginative powers, Rousseau gave a broad, majestic conception of nature which was frequently sublime in its pictorial poetry. The honor of the earliest appreciation of the genius of Rousseau belongs to America.

199. Landscape.

13 x 10.

RUISDAEL (Jacob Van) — Haarlem.

Born, Haarlem about 1625. Died, 1682.
Pupil of his Father and uncle, Isaac and Solomon Ruisdael.
Member of the Guild of St. Luke.

"Of all the Dutch painters, Ruisdael is the one who most nobly resembles his country. He has its breadth, sadness, rather dreary placidity and its monotonous and tranquil charm. He has left us of Holland a portrait which I will not call familiar, but intimate lovable, admirably faithful, which never grows old. By still

other claims Ruisdael is, as I fully believe, the most distinguished figure in the school after Rembrandt, and this is no small glory for a painter who has painted only so-called inanimate landscapes, and not one living being, at least without the aid of some one. . . . . He maintains himself by a manner of his own; he is imposing, he impresses us with respect and attracts attention, which warns us that before us is a man's soul, that this man is of a grand race, and that he always has something important to say. . . . A canvas by Ruisdael is a whole, wherein are felt an arrangement, a comprehensive view, and a master intention, the determination to paint, once for all, one of the features of his country, perhaps also, the desire to fix the memory of a moment of his life. A solid foundation, a need of constructing and organizing, of subordinating details to the whole, color to effect, interest in objects to the plane that they occupy; a perfect knowledge of natural and technical laws, and with all that, a certain disdain for the useless, the too agreeable, or the superfluous; great taste combined with great good sense; a strong hand, calm with a calmly beating heart, such is nearly what we discover in analyzing a picture by Ruisdael . . . . Nothing, or almost nothing is known of his existence . . . . His great labor did not enrich him, and his title of burgher of Haarlem did not prevent him, it appears, from being almost forgotten. Of this we should have a truly harrowing proof, if it is true that, in commiseration of his distress, more than from respect to his genius, which was barely suspected by anyone, they were obliged to admit him to the almshouse at Haarlem, his native town, and that there he died."—Eugéne Fromentin in *The Old Masters of Belgium and Holland.*

200. Landscape with Waterfall.

RUSINOL (Santiago) **Paris.**

Born, Barcelona, Spain.
Contemporary.
Associé de la Société Nationale des Beaux Arts.

The placidity and repose of an old garden has been well expressed by this painter. The time of day selected is in thorough sympathy with the poetry of the idea.

201. The Garden.

24 × 31¾.

STROBENTZ (F.)

Contemporary.

This portrayal of two figures, seated in the shade of an arbor, behind whose leafy wall the sun is brilliantly shining, is one of frank realism and sincerity of purpose. It evidences a most careful and conscientious study from nature.

202. The Visit.

62¾ x 42⅜. Dated 1894.

SWAN (John Macallan) England.

Born at Brentfort.
Pupil of J. L. Gérôme and E. Fremiet.
Honorable Mention, Salon, 1885.
Silver Medal, 1889, E. U.
Hors Concours.

This English painter and sculptor of animal life owes his training entirely to France. His studies at the Beaux Arts, where he was fortunate in being placed with fellow students of such serious purpose as Bastien-Lepage and Dagnan-Bouveret, were supplemented, as his love for animals assumed definite form, by much practice at the Zoölogical Garden, and a most diligent study of anatomy at the various hospitals of Paris. A realist of finesse and forceful technique, Mr. Swan combines with his artistic knowledge of form and movement, a fine appreciation of color and a strong realization of the value of tonality—of oneness of feeling. Mr. R. A. N. Stevenson writes of "The Tigers by Moonrise," here exhibited, "The relation of the animals to the landscape is admirable. It is by no means easy to adjust these huge, near-at-hand forms with long undulating backs, so as to secure decorative dignity and some sense of natural space and proportion. The management of the stripes, moreover deserves attention; far from producing an irritable pattern, they fall into the general arrangement and follow the form with agreeable suavity."

203. Tigers by Moonrise.

39⅝ x 48⅝.

VOLLON (Anton) **Paris.**

Born at Lyons, 1833.
Pupil of Ribot.
Medals, 1865-68-69-78, E. U.
Legion of Honor, 1870.
Officer of the Legion of Honor, 1878.
Hors Concours, 1889, E. U.

In extraordinary facility, great force in handling color, sure brush-work broadly given in swift, uncompromising and vigorous strokes, this "painter's painter," in still-life at least, never had a superior. Still-life painting with Vollon ceases to become mere imitation, but with good grouping, fine lighting, and atmospheric effects is elevated to the pictorial, and is dignified and valued accordingly. With equal skill, Vollon paints landscape, marine, genre, etc. This recent acquisition, "The Port of Marseilles," is a fine example of his justly famous harbor views.

204. Port of Marseilles.

55 x 42½.

WHISTLER (James Abbott McNeil) **Paris.**

Born in Lowell, Mass., 1834.
Educated at West Point Military Academy.
Pupil of Gleyre, in Paris.
Medal, Paris, 1883.
Temple Gold Medal, P. A. F. A., 1893.
Medal, World's Fair, Chicago, 1893.
Settled in London, 1863; removed recently to Paris.
President of Society of British Artists, 1886.

The delicate expressiveness of Whistler's art is entirely personal and in its refinement of invention and mysterious simplicity of method has always remained very much the same. The flowing, supple execution is apparently very sketchy; but, as John C. Van Dyke has truly said, "it is the maximum of effect with the minimum of effort." Without any loss to his own individuality, Whistler has studied the art of Japan and that of Velasques and has known how to successfully assimilate their great principles of selection from nature's subtleties, rather than attempt to literally copy her charm. His Nocturnes are unrivalled in their vibrant, transparent, luminous darkness and the portraits of this master are painted with imaginative and decorative

treatment. The lady here portrayed, passing into mysterious space, soon to move beyond the range of our vision, is given with tender, analytical judgment, combined with rare simplicity of intention and unison of tone.

205. The Lady with the Yellow Buskin.

84¼ x 43.

WILLAERTS (Ferdinand) **Belgium.**

Born at Gand, Belgium.
Contemporary.
Associé de la Société Nationale des Beaux Arts.

Stamped with a healthy appreciation of nature, this picture by Willaerts is expressed with more than average ability. The placid waters of the canal with its many reflections, the effect of distance, the play of light so well diffused through the picture, all attest a mind both skilled and thoughtful.

206. Belgian Canal.

33 x 44⅞.

ZIEM (Felix) **Paris.**

Born at Beaune, 1821.
Pupil of Art School of Dijon.
Medals, 1851-52-55, E. U.
Legion of Honor, 1857.
Officer of the Legion of Honor, 1878.

In that first requirement and indispensable charm of painting, the harmonious fusion of color, in atmosphere and suggestion of movement, we find Ziem at his best. The mornings and evenings of Holland and Venice, which he has given us, are melodious with rythmic notes of color, rich reflections of the artist's colorful mind. "He excels," writes Edmond About, "in mirroring the most brilliant colors in a canal. The least wind, which perchance ruffles the face of the water, furnishes a delicious matter for his brush. His marines give us that delectable little shivering with which we are seized when we step in a boat."

207. Moulins en Hollande.

52 x 31.

NOTE.

While the present supplementary catalogue was going through press, the Trustees of the Wilstach Fund purchased paintings by four additional artists as follows:

BILLOTTE (Rene) **Paris.**

Born, Tarbes, Hautes-Pyrénées.
Contemporary.
Honorable Mention, 1881
Medal, 1889.
Legion of Honor, 1889.
Hors Concours.
Fondateur de la Société Nationale des Beaux Arts.

208. Evening at the Gate of Courcelles.

32 x 23½.

EDELFELT (Albert) **Paris.**

Born Helsingfors, Finland.
Contemporary.
Pupil of Gérôme.
Medals, 1880-82.
Grand Prix, 1889, E. U.
Legion of Honor, 1889.
Hors Concours.
Sociétaire de la Société Nationale des Beaux Arts.

209. The Water Lilies.

52 x 36¾.

HELLEU (Paul César) **Paris.**

Born, Vannes
Contemporary.
Sociétaire de la Société Nationale des Beaux Arts.

210. Versailles (Study.)

49¼ x 49¼.

SIMON (Lucien) **Paris.**

Born, Paris.
Contemporary.
Honorable Mention, 1885.
Medal, 1890.
Sociétaire de la Société Nationale des Beaux Arts.

211. Portraits.

90¼ x 72¼.